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HISTORY OF THE INDIAN PEOPLE.

LIFE IN ANCIENT INDIA—IN THE AGE OF THE MANTRAS.

BY P. T. SRINIVAS IYENGAR, M.A.

Price—Re. 1.

J. Kennedy (*Journal of the Royal Asiatic Society*, July, 1913):—"This is an excellent little work; I have read it with pleasure and surprise; pleasure, because it is so good; surprise, to find an Indian gentleman so thoroughly a master of the critical method, and so well acquainted with the works of modern anthropologists. The author, who is Principal of a College at Vizagapatam, founded by the munificence of Mrs. A. V. Narasingha Rao, starts with the assumption that the sociological history of India can be best treated by Indian students trained in the critical methods of the West, since they are in closer touch with the daily life of the people than Europeans are. And the period which he has chosen is social life in the Vedic age, or, as he prefers to call it, the age of the Mantras. He presents us with a picture, fully authenticated by references, of the life of a primitive people. The Aryas, as they called themselves, dwelt between the Sarasvati and the Upper Ganges.

"Both at the commencement and in the course of his work the author has touched on some of the more general problems of anthropology. He treats them judiciously, and his knowledge is fairly up to date. With regard to some of them, *e.g.* with regard to the Aryan kings of Mitani, I have given my own version elsewhere. But with regard to such questions which are still *sub lite* general agreement cannot be expected; and I hail with pleasure the contributions of a competent Indian anthropologist to questions so large and so important in the eyes of students of primitive man."

The Modern Review, April 1913:—"The author, who is no doubt a good scholar, has collected in this book a good deal of information regarding the social life of the Aryans of the Vedic times. I fear, however, that this very useful little book, which discloses very praiseworthy and patient research, will not be much appreciated now, as a fuller work, more methodical in treatment of the subject-matter, has been brought out by Prof. A. A. Macdonell and Dr. A. B. Keith under the auspices of the Secretary of State for India. Looking to the dates of publication of both these works, it may be safely said that Mr. Iyengar does not owe anything to the above-named European scholars either for his general idea or for the method of treatment of the subject. It must also be mentioned to the credit of Mr. Iyengar that though not in possession of those advantages which the joint authors of The Vedic Index of Names and Subjects had before them, he has not failed to supply such historical material as is necessary to form some idea regarding the social life of the old Vedic days."—B. C. MAJUMDAR.

G. J. in the *Indian Thought*: "The field of Sanskrit Literature is fortunate in having enlisted the services of a competent writer in the person of Principal P. T. Srinivas Iyengar of Vizagapatam. Our readers are already familiar with him as the author of the scholarly translation of the *Shivasutravimarshini*. The work that he has now planned is at once stupendous and eminently interesting. He is engaged in writing a series of monographs on the different periods of Indian History from the earliest times to the present; and he is going to depend entirely upon original sources, dealt with by 'methods of critical investigation.' The task is a difficult one; but the sample that we have before us in the shape of the volume under notice is a guarantee that the work will be well done. This little volume of 138 pages gives us an authoritative account, supported by references to the original text, of what the condition of the country was, in the ancient 'Vedic' times, as regards Agriculture, Medicine, Trade, Caste, Sea-voyages, Laws of Property, Position of Women, and fifty other important subjects. The treatment of each is full and scholarly; and what forms the unique feature of the work is that the writer has not had recourse to mere conjectures; he has taken each text and taken it in its most natural sense; he is apparently not wedded to any of the various 'theories' in regard to 'Vedic Civilisation' one way or the other; and certainly the only way to get at an idea as to what is contained in any body of ancient documents is to approach them with an absolutely unprejudiced mind; this is not what is always done.

"Towards the end of the book the author speaks of the Indian people as having remained 'unchangeable as their own Himalaya during the shocks of ages.' We sincerely trust that the study that he has inaugurated will help in the strengthening of this *unchangeability*. For has not the Indian ideal of life stood the test of time? Has it not secured for its votaries real happiness? These are questions that will have to remain long unanswered in regard to the modern ideals of life."

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The Journal of Indian Art and Industry.

THE NEW INDIAN SCHOOL OF PAINTING.

By O. C. GANGOLY.

The appreciation of the Schools of Painting in the Far East, especially of China and Japan, which has been a marked characteristic of modern connoisseurship in art, has led to a surrender of many of the cherished theories of art, and the standard of art-criticism current in the West, and the admission has come slowly, though reluctantly, "that artistic expression need not necessarily take effect through a scientifically complete representation of natural appearances," and that, in judging of achievements in art, likeness to natural appearances can no longer be used as "the chief criterion of value." The recognition thus afforded to Japanese and Chinese pictorialism of their important and honourable place in the æsthetic culture of the world has necessarily widened the boundaries of art and has broken down the barrier, so to speak, which hitherto separated the Western and the Eastern masterpieces in painting or sculpture. Notwithstanding the divergence in *motifs*, technique, aims and methods which the Eastern and Western Schools have revealed, judged by a higher and more comprehensive standard which the critical study of Oriental art has furnished, they stand to-day on the same pedestals, being equal to each other in a different way; and their respective values as noble achievements of the human mind and as artistic assets of the world are equally great. When once the Greco-Roman views of art, which had hitherto ruled out the characteristically national art of India, were abandoned or brushed aside for the moment, India was not slow in pressing her claims for her own distinctive achievements in Fine Art before the Western critics. This has been done in more ways than one and the modern Indian artists who in Calcutta have sought to build up a "new" School of Indian Painting have been most persistent in their demands and in the challenge they have thrown out for a recognition of their claim. The appreciation and the almost unanimous chorus of admiration which the exhibition of some of these paintings at Paris in February, 1914, called forth from the critics and connoisseurs in that centre of European art seemed to have worked out a little triumph for these enthusiastic young artists. But the grave, discriminative and almost cold reception which the same pictures were accorded during the short time they were on view at the Indian Section of the Victoria and Albert Museum, South Kensington, in April and May, 1914, will at least save our little "band of hopes" from being spoilt by too much praise or over-indulgent appreciation.

This "new" School of painting is still in its infancy and has far from attained its full maturity, so that it is now premature to pass judgment on what is yet in a preliminary or tentative state. It has been justly said that this new movement at its inception is only "a promise and not a fulfilment." At the same time it is already of considerable present achievement and marks a new epoch in the history of Indian paintings. The genesis of this movement must be sought for in the noble attempts which Mr. Havell (then at the head of the Government School of Art, Calcutta) made to change the method of instruction by selling off the collections of European paintings and substituting in their place a series of old miniature paintings of the Mogul School, which he set as models for the students on which to develop a modern Indian School of Painting, thus making the methods and ideals of Indian art the basis of his teaching. Instead of the plaster casts of European antique sculpture, Mr. Havell placed before his students a collection of copper-gilt images of the Tibeto-Nepal School and urged his students to work on lines laid down in the masterpieces of Indian painting and sculpture and to develop the best traditions of the ancient Indian Schools. Few of his students, unfortunately, appreciated his efforts, and most of them in a body protested against what they thought was an attempt to deprive them of European light and learning in art! It was an age in which all Indians were turning from their old traditions and indulging in an orgy of foreignism. So it was rather difficult to find many students to support Mr. Havell in his experiment, and it was only Mr. Abanindra Nath Tagore who enthusiastically took up the suggestions of Mr. Havell and started to found a School based on a study of the old masterpieces of Indian painting. At first the Mogul miniatures were the subject of his ardent studies and latterly he also turned to the magnificent Buddhist frescoes of Ajanta. Mr. Tagore has hardly been attracted to any drawings or compositions on a large scale, such as were attempted by the old Buddhist artists, and probably his early admiration of the Mogul miniatures has determined the miniature character of the paintings of the school which he has founded. His own collections of old Indian miniatures and also brasses and bronzes are perhaps in many ways unique and testify to the origins of his inspirations and the methods of his studies. It has been said that Mr. Tagore's work has sought to combine all that is best in modern European art with Japanese pictorialism. To my mind, except in some broad principles

of composition, the influence of Europe is characteristically absent, and the only element of Japanese influence seems to lie in the sombre colour-schemes of some of his pictures. The so-called Japanese influence in his works has been greatly exaggerated and seems to be supported by the broad spacing of his enlarged Kakemonos "Daughter of the Sea" and "Lotus-girl," both of which were originally drawn in miniature sizes and in their characteristic Indian feeling and treatment have nothing Japanese about them in their original size. His magnificent series of "Krishna" subjects, so delightful in their colour and so characteristically Indian in their "body" and "soul," has convincingly demonstrated that the artist required no inspiration from Japan for his colour schemes. The predominating influences in his works, as also those of his disciples, are to be sought in the frescoes of Ajanta and the Mogul and Mediæval Hindu Schools and in the ideals of Classic Indian sculpture. In this sense there is nothing "new" about this artistic movement, except that it seeks to re-express old ideals in a new dress but practically in forms derived from old traditions. The old masterpieces of Indian art have yet to be "discovered" and studied. Even the fringe of the infinite variety of the ancient Indian art-forms has not yet been touched, much less exploited and exhausted; and the task has to be accomplished before the modern artist can seek to evolve a "new" form in Indian art in continuation of and in consistency with its history. As it is, the modern artistic reformer has up till now come face to face with only a fractional part of his great heritage which he will have to study and absorb and make his own. Unfortunately, to few of this group of artists has yet come the power to add something of his own to the process of absorbing the qualities of the ancient and indigenous traditions of his craft. The rich variety of the ancient masterpieces of Indian art are still waiting to be surveyed and adequately studied, and until an exhaustive survey is made, the modern student's acquaintance and familiarity with his ancient inheritance is destined for some yet to remain superficial and skin-deep. It is this as yet superficial study which, in the works of these artists, probably accounts for a shallowness and a want of depth such as is found in the sham classic of eighteenth century art in Europe, and makes one doubt if the derivative forms of this new school show a genuine inspiration from the past. For no truly living school of painting could be founded by merely borrowing the art-forms of a past age, and unless a new form of expression could be devised to suit the present needs and conditions, art in India could hardly be said to develop. But, in order that there may be a consistent and healthy development of the achievements of the past, the threads of old traditional forms have to be picked up and strung upon, lengthened and developed on new lines according to the exigencies of the new form of thought and life in modern India. And in this preliminary stage a certain attachment to the leading-strings of the old art-forms is necessary and even healthy; as it is much preferable to borrow from the art-forms of a nation's own past achievements than to copy models from foreign countries. For art is nothing if not national. Even an influence from other forms of Asiatic art is less injurious than the domination of Greek or Roman art, as being less antagonistic to the genius of India, which has many affinities to other modes of Asiatic thought. It was probably from this consideration that Mr. A. N. Tagore and his pupils have sometimes sought assistance from the pictorial practices of Japan. But with a growing familiarity with the diverse schools of Indian art, displaying a rich variety of moods and achievements, this assistance has seemed more and more redundant and the snares of Japanese pictorialism have practically loosened and ceased in the later works of this school.

As we have remarked, this "new" school of Indian painting is in its childhood, being of a very recent growth; and we are obviously at too great a disadvantage, having regard to the proximity of time, to be able to judge of their achievements in a true perspective. We can now only indicate its chief characteristics and the tendencies it shews with reference to its past traditions and its modern development.

It may be observed there is no pomp and swing about these little pictures—nothing of the cheap audacity of the Neo-impressionists or the brilliant dexterity of the Salonists. There is absolutely no attempt to startle or to conjure with public appreciation. Indeed, few movements in modern art have faced such hostile criticisms as the exponents of this school have done. They have a quiet and almost introspective outlook which takes one away from the material objectives of life to a rarefied atmosphere of beauty and romance, where persons with more material outlook would certainly gasp for breath. It would be difficult to appreciate any form of Indian art, ancient or modern, at its true worth without apprehending its spiritual content and the special environing culture of which it is the direct outcome. For in all its letters and phrases it is a spiritual art, depicting a world of mystery and exultation in which there are no suggestions whatsoever of the shows and shadows of the material world. In this sense the meaning and the message of Indian art-forms is bound to be alien to and in some sense antagonistic to European ideas, and may prevent and indeed has delayed a juster appreciation of their values. For the same reason Indian art in its higher qualities is not likely to be popular in Europe, and will continue for some time yet to be met with a shrug of the shoulders. Up to the present time European appreciation has been

LAKSHMAN WOUNDED.

Surendra Nath Ganguly.

The incident occurs in the Ramayana epic. Lakshman, Rama's half-brother, in their punitive war against Ravana, the demon-king of Ceylon, for the abduction of Sita, had slain Ravana's brother Indrajit in battle. Filled with rage, Ravana revenged his brother's death, discharging his lightning-winged dart, Sakti, into Lakshman's heart. He was afterwards restored to health by mountain herbs brought to Rama by Hanuman, the monkey-god.

chiefly confined to its superficial qualities. The works of these young artists have been chiefly valued in their beautiful decorative effects, their sincere expression of Indian sentiments and moods, and their skilful rendering of the true Indian atmosphere as contrasted with the pseudo-European works of Ravi Varma and his imitators. Indian art has never nourished itself on the husk of the senses and the life and the body. It has worked with a deeper motive and a profounder suggestion, seeking to wean the human mind from the obvious and the external reality of the senses, disdaining to imitate nature and striving to find significative forms to suggest the formless infinity which is hidden behind the physical world of forms. In order to suggest and depict this world of "ideality" the Indian artists have been led to devise certain conventions, chiefly in the method of the treatment of the human anatomy, which have led some critics to assert that the Indian genius in art is essentially unplastic and that his special system of artistic anatomy has been the outcome of incompetence rather than of intent. There is hardly space here to discuss this point at length, but it will be sufficient to observe that an ideal world so distant from the reality of the senses could never have been suggested except by systematic deviations from natural forms. The methods of rendering a superhuman type of beings in terms of the ordinary human anatomy have proved failures in more than one contemporary art-practice, as in the "Venuses" of Bouguereau, or the "Psyches" of Sir E. J. Poynter, and the other method of systematic deviation has been successfully adopted by, amongst others, Sir Edward Burne-Jones. Commenting on the types of his figure subjects, a distinguished French critic has observed: "This impression of intense languor and graceful stiffness, of complicated, rather pessimistic psychology, Burne-Jones produced by means of many systematic deviations from nature, to which he subjects his figures. In the first place he makes them eight and a half heads high, sometimes more, and to suit them he makes his palace doors of extraordinary height for their breadth. Having made his figure very long, he still more exaggerates this effect by raising the hips. . . . . In spite of all the charm of detail it cannot be ignored that Burne-Jones obtains the infinite grace of his figures *only by sacrificing the great features of proportion and natural attitude.*"[1] It is by means of these departures and variations from "natural poses" that the non-human [1] form could possibly be rendered in terms of the human shape. When you set yourself to picture a world of dreams peopled with "unreal" and ideal personalities you must clothe them in the "unreality" of legendary colours and forms. And it is one thing to say that the "pessimistic psychology" of Indian philosophic thought does not appeal to one, and it is quite another thing to suggest that this psychology has not been artistically phrased or skilfully rendered. The objection of the European critics is born not so much of the so-called inadequacy of artistic presentation of these ideals as of an unwillingness to accept and bow to the ideals themselves. The suggestion of the thought behind these quaint and to them "inartistic forms" (in other words, the spirit of these images and forms) does not appeal to them. The art of India stands for the life and thought of India. And the acceptance and appreciation of the art-forms of India may also spell an acceptance of the ideals of Indian thought and life. Indeed, some of the English critics have refused to give due recognition to Indian art, prompted by a solicitude lest a surrender of Western art-ideals at the shrine of Indian art should lead to a discarding or flouting of Western ideals of life. "These things go deep," observes our critic. "How deep they go let the reader, as he glances at the texture and composition of Indian civilization, attempt to estimate. He will find everywhere extending round him the influence of the paralysing doubt which Indian thought has cast on the reality of matter. . . . . More than art is at stake," he asserts nervously, "and the deeper question which underlies the question of artistic merit is whether or not we shall accept [or surrender] the life of the West as in its nature positively progressive,"[2]—and, he might have added, objectively real! To my mind, to regard [2] this artistic invasion of Europe by the Asiatic nations as a "yellow" or a "black peril" is to delay the real *entente cordiale* and the true intellectual *rapprochement* between the Eastern and Western ideals of life—and to prevent modern humanity from recovering its lost soul.

The objections of the Western critics to the so-called exaggerated and ill-proportioned anatomy which the New India School affects in their figures is therefore more temperamental than artistic.

Apart from the question of the anatomical inaccuracies in the drawings of these artists, their draughtmanship in general has evoked some discussion. The critic in the *Times* has observed that "Mr. Tagore, like many of his pupils, lacks power of line." Other critics have objected that there is a vagueness of outline which conceals indefinitiveness of thought and sometimes also a weakness of type." These remarks may be true with reference to a few individual works, but can hardly be accepted generally. There is no doubt, however, that the new school is, as yet, far from attaining the dexterity and the sensitive power of the old master-draughtsmen of India,—the frescoists of Ajanta in the broad sweep of their outlines; the brush-draughtsmen of the Pahari schools in their fluent and continuous rhythmic lines; or the Mogul miniaturists in their almost HOLBEINESQUE power of

[1] "English Contemporary Art," by R. de la Sizeranne, 1898, pp. 224, 228.
[2] "Eastern Art and Western Critics," *Edinburgh Review*, October 1910, pp 460, 476.

character-drawing illustrated in their minute brush-works. The strength of the Indian, as of all Asiatic, painting seems to lie in their distinctive and significant method of draughtsmanship, which has acquired a special power for a pure linear and non-plastic design wholly absent in Western art; and the new school should concentrate its attention on this phase of the work and cultivate the immense possibilities of Indian draughtsmanship as recorded in the masterpieces of Indian painting. Of all the pupils of Mr. Tagore, Mr. Nanda Lal Bose has developed a fairly promising strength in line. The robust drawings of most of his Saivaite subjects [*e.g.*, "Dance of Destruction," "Siva grieving," "Siva drinking the poison," "Love and Death" (see Plate 6), and others] have very significant qualities—especially a power of spiritual interpretation and a spiritual suggestiveness in the vitality of their calligraphic contours which characteristically suits the spirit of Hindu subjects such as the artist delights to portray. And it is this spiritual suggestiveness of his drawings, rather than his colour schemes, which uplifts and dematerialises you and transports you to an ideal world depicted in Hindu mythological themes. The draughtsmanship of his "Jagai and Madhai" (see Journal No. 120, Plate 15), "Agni" (see Plate 7), "Ahalya," and above all his "Garuda," must be taken to rank with some of the best achievements in contemporary art, and they have amply proved the possibility of a school of design which deliberately abjures the play of light and shade, the resources of tone and relief, of chiaroscuro and modelling in the round, and thus confines itself to the art of line essentially as a form of expression. A keen controversy has arisen with regard to the so-called limitation of a non-plastic method of design. The critic in the *Edinburgh Review* (October, 1910) declared that "Of all the indictments it is possible to bring against the art of any nation the indictment that it is essentially an art of line, in other words, that its capacity for form expression is satisfied with what line can yield, is the most condemnatory possible. . . . . The West, though it may not so strictly confine itself to line, for it has more to say than line can communicate, nevertheless has got out of line alone more than the East has ever got out of it. . . . . The contention that an art which essentially is 'an art of line' can with mere contour succeed in producing the illusion of perfect modelling is paradoxical, for no art inspired by a sense of the actuality and substance of form can possibly remain content with mere contour." This criticism has partially answered itself when we consider the fact that the aim of Indian art (including its ramifications in the Buddhist Japanese Schools) has been to suggest a sense distantly remote from "the actuality and substance of form." As regards the so-called limitation of "mere linear designs" as a power of expression in art, I cannot do better than let that distinguished critic and connoisseur of Italian Painting, Mr. Bernard Berenson, speak in his own eloquent language: "Are the figure arts incapable of conveying a sense of things spiritual? If we confined our attention to European art alone, it would almost seem so, for our painting is apparently powerless to get out of the human figure more than expression of heroism, of grandeur, of the superhuman—always something in the nature of the physically impressive. But if we turn to the Orient we find that their arts of design do convey a sense of spiritual things. Their saints are frequently hideous; their converted hobgoblins and demons are, as they should be, fiendish; but all are spiritualised through and through, and in every look, in every gesture, manifest the life of spirit. Think of the curious fact that after more than eighteen centuries of Christianity, our art has not yet created a single adequate image of its Founder, while the Buddhist world soon incarnated its ideal Gautama in a form which left no room for change. . . . . Why is Christian art so unreligious, so unspiritual, as compared with the art of Buddhism? . . . . . I suspect that in our art there is an inherent capacity for spiritual expression—not because of its qualities. Its essential fault is an almost insurmountable tendency towards transcribing mere fact; its essential quality is its constant endeavour to realise the material significance of objects, particularly of the human nude, its chief instrument of expression. Our art early discovered that this most highly prized effect was to be reached more securely *by modelling than by line*. . . . . Our deservedly canonised art never allows us to forget our bodies, although it quickens them with heroic life. But spirit, soul—how shall the sense of these be communicated? How, indeed? At all events, not by mere representation, not merely by upturned faces and pious looks. Few are the means which the arts of design, existing to enhance the visible, can employ to convey so much as a suggestion of the invisible world. One of the very few ways is space-composition. We shall not find many designs of a kind we should call religious, which do not attain their effect by means of this art. *Another way is to avoid chiaroscuro and modelling in the round, and to employ contours only;* and by contours we, of course, do not mean mere outlines defining the shape, but outlines which have in themselves an energy and vitality, and whether they are representative or calligraphic, give off values of movement; and value of movement has the power to suggest the unembodied, life unclogged by matter, something, in brief, that comes close to the utmost limits of what visual art can do to evoke spirit."[1] Lines and[1

[1] "A Sienese Painter of the Franciscan Legend," by Bernard Berenson (1910), pages 11 to 17. Mr. Berenson's remarks are provoked principally by a study of Chinese and Japanese Buddhist paintings; but his remarks apply equally well to the qualities of Indian painting, from which the Buddhist Schools of the Far East are essentially derived.

contours have thus greater power of expressing and interpreting spiritual themes, and Asiatic painting, by confining itself to linear expression, has demonstrated the immense possibility of a subjective or imaginative method of design.

The only other phase of this movement which calls for some remark is whether it has a truly national or an exotic character. With the advent of the British dominion in India an entirely new set of forces make their entrance into Indian life, which have not attracted the artists of the new school. They have kept themselves aloof from contemporary life. They find no inspiration in modern Indian life in its new costumes and gestures—in its new environments and settings and new occupations. The subjects which attract these artists are almost entirely of *pauranic* character—scenes and legends from the national epics and the popular folk-lores—those radiant crystals of national memories! But whether the interpretations of these legends are founded on emotional experiences that come from reality may be questioned. And in many of the works of the less talented disciples of Mr. Tagore this affected interest in ancient classic themes has meant no more than reproducing the formulas of old traditions. And it is easy to construe their affectations as due to an incapacity to grapple with profound thoughts and a shallowness disposed to fribble and antic with old thoughts for lack of power to evolve new ones. It must be remembered that the forms of the old art of India were born of the necessity of expressing the feelings which the artists were led to experience, and the *forms* of the old frescoes of Ajanta, of the conventions of the Rajput drawings, could never compensate for lack of *feeling* directly born of personal experience. However honourable a place these classic themes may have in the race-culture of India, they have practically ceased to have any roots in present-day national beliefs. And it is difficult to trace in these works any visions of a regenerated and freshly inspired life, or any deep spiritual impulse such as was at the back of the Buddhist art of the Gupta period or of the mediæval Saivaite art of the Chola dynasty. At the same time, if these works are less spiritual in impulse, they are more sincere in intellectual conviction. Indeed, it is an intellectual movement, at once deliberate and conscious—rather than spontaneous or intuitive. It is the resultant of an antiquarian interest and not of a desire to return to the dreamlands of ancient art and life born of a real *ennui* of the sordidness and the deepening materialism of modern life. It is undoubtedly inspired by national memories, but hardly yet pulsating with the throb of modern aspirations. The age of transition has not yielded place to the age of national reconstruction in India, as yet, and however much this new movement might indicate the lines on which this reconstruction should begin, it has not yet developed any strong national "images" which one would fondly like to see envisaged in its present-day art-forms. The movement merely symbolises a discontent of the present-day environments and the ideals which have engendered them—a vague aspiration for something better—an aspiration as yet lacking in strength and vitality and often wavering amidst the alluring entanglements of European materialism, and, alas! very often surrendering to it. But what one admires most in these modern revivalists is their courage—amidst the all-absorbing and dominating influence of Western "Kultur" which is a symptom of all modern Indian thought—to despise and repudiate the supremacy of Western art-ideals. In this sense the art movement is more genuinely national than the so-called renaissance in modern Indian literature.

There is another curious fact with regard to this movement. It has been unpopular in the land of its birth. It has received the scantiest appreciation in India, and the general body of our educated brethren have stood aloof from it. On the other hand, they have misunderstood its aims and methods, and have attempted to belittle and deny what in other countries would have been hailed as a really creative movement. Whatever may be the reason for this curious perversity in the outlook of our educated friends in India, the works of this school have evoked more interest in Paris, London, or Boston than in Madras or Bombay, and their principles and methods of work have hardly inspired any following outside Calcutta or even Bengal. So far as the range of its work is concerned, it is really an "*école de Calcutta*," as the Parisian papers called it. I have elsewhere considered at length the reasons to which can be attributed the indifference of the modern educated Indians to the value of this movement. Some of our educated friends in Bengal have shewn some interest in the study of old Indian art—particularly ancient stone-sculptures, of which a great variety still survives in many parts of Bengal. But, unfortunately, they have not evinced a genuine affection or even a capacity for the study of art *qua* art, and their enthusiasm for a search and study of historical materials in the monuments of ancient Indian art (a very laudable study in itself) has no affinity to a love for art in its æsthetic qualities. It will be a mistake to suppose their interest in inscriptions on stone images to be an interest in significant art qualities. So that their attitude towards this new art movement has no real significance as regarding its merits.

To modern European art these small pictures of the New School have brought a message perhaps less understood at the time they were exhibited in London. It augured an expression in art in which all the fret and fever of life is absent, from which all that is incongruous, all that is superfluous, is disengaged—in which no luxurious, no frivolous, no careless view of life has any place. If English artists realised this meaning they would have helped their art to shed the frivolities and affectations which have grown upon it, and their art would then become stronger, greater and finer in spirit and more noble in its aim. The symbolism of Indian art is likely to baffle Western critics for some time yet, but even a superficial study of the many phases of Indian art will suggest to Western artists a new point of view and a spiritual and more expressive idea of design. The study of Indian art is still in its infancy, and it is hoped that out of a more adequate study will grow a wider appreciation. In the meantime, the productions of the "new" Indian School of Painting will afford a complete solution of the problem suggested in the saying, "*L'art dans l'Inde sera Indien ou il ne sera pas.*"

The genesis of the present number of the Journal was a suggestion by Mr. C. Stanley Clarke, of the Indian Section, Victoria and Albert Museum, whom we have to thank also for many of our illustrations, which have been reproduced from photographs taken at the time when the pictures were being exhibited. Where notes are appended to the plates, they are taken from the official catalogue prepared by Mr. A. J. D. Campbell.

Dr. A. K. Coomaraswamy kindly placed the whole of his collection at our disposal and we are indebted to him for our two coloured plates, as well as for some of the monochrome subjects.

In addition to his illuminating article, kindly contributed at our request, Mr. O. C. Gangoly afforded us valuable assistance and advice, which we have pleasure in acknowledging.

THE EXHIBITION OF DESIGN AND WORKMANSHIP AT THE WHITECHAPEL ART GALLERY.

The Exhibition of Design and Workmanship at the Whitechapel Art Gallery, lately held in conjunction with the Designs and Industries Association, raises some questions which may be useful to India. Amongst these are the excellence of the work which was shewn by such bodies as the London County Council and the Leicester School of Art; the comparative advantages of modern methods of production; the perfection of reproduction of old work; and the value of small exhibitions in promoting art and commerce.

We learn from the excellent little penny catalogue that the Designs and Industries Association has been formed to promote the use of better design in all British industries and products—from buildings to wrapping-paper and string, from the laying-out of cities to the form of the letters of the alphabet. It urges on all manufacturers, employers and craftsmen consideration of the problems of design in an endeavour to improve the quality of our products all round from the point of view of national efficiency. Through the courtesy and active co-operation of the Trustees of the Whitechapel Art Gallery, which has done so much to advance these important objects on other occasions, the Association was enabled to present this exhibition of printed matter, which is mainly of a commercial character. The collection was not large, but was most instructive.

It included a large number of posters, business stationery, catalogues, advertisements, books and book-covers, reproductions of old maps and modern ones, as well as, for comparison, some fine examples of old printing, particularly of the fifteenth century. At the outset, the reviewer was met with the difficulty that the Committee had thought it better (as much good work had been left out, in order to avoid repetition or misconception) not to attach the printers' and engravers' names to their exhibits. This would not be necessary in local exhibitions. The posters varied in size from the large example, described in the preface as incomparable work of the Beggarstaff Brothers, on a wall, to the English and foreign poster stamps in one of the cases. Both classes shewed simplicity of treatment in general design, in colour, and in "message," which, the writer of the preface observes, is imperative if a poster is to create a definite impression. The exhibit generally conformed to this view, and where so much was good it is difficult to select. On the whole, perhaps, the Railway, Tube and Shipping posters were the most effective, and many of them were the most artistic. Travellers on the Underground Railways and Tubes must have been struck by the recent advances in this direction. Only a short time ago, while waiting for a train in a Tube, a soldier who seemed to have just returned from the Front, in reply to our rather grumbling remark that the names of the stations could hardly be discovered amidst the advertisements, said "It is true; but what pleasure, information and amusement one now gets from the poster while waiting for the train."

We understand that those who are responsible for the artistic posters on the Tubes or Underground lines do not expect to increase their traffic by these means, but rather hope to raise the level of such advertisements and to please the public. Although the colour work was very attractive, we preferred some of the large black and white posters, such as: "Outside the Abbey" (at Westminster) by Kerr Lawson; "A Prospect of the River," by Joseph Pennell; and "To sell Motor 'Bus Rides," by Rieth. Brangwyn's Steamship, Dock, and some lithographic posters in two and three printings were very effective, as were some of the train posters by Rieth, Tony Sarg, and others. Contrasted with these were some fine French posters printed about 1894. Amongst them the "Mœurs Berlinoises" of Victor Jose, and one for the journal *Le Rire*, by Anquetin, could hardly be excelled.

Although it was not the intention to contrast English with German or any foreign work, there were some indications that the former was as good as, if not better than, the latter, especially in all but the cheapest branches, in which German enterprise has been hitherto most successful. Even in that section the poster stamps proved that British work could not be excelled. The series of coloured views (about 3 by 2 inches) of Edinburgh, for example, were in all respects far better than some German productions in the same case. The French children's books, journals of fashion, and war woodcuts were distinguished from English work of a similar kind rather by their national characteristics than by any superiority of execution. A collection of Russian nursery books and picture post cards produced by the Société de Ste. Eugénie, Petrograd (some of which were Polish) shewed, however, remarkable powers of design and technical excellence. Some of the female portraits on the post cards were real works of art, besides being charming studies of beauty.

The exhibits of the London County Council Central School of Typography, and School of Arts and Crafts, and from Leicester, shewing, as the catalogue states, "the effect of a sound art school and some local zeal," were most creditable to the institutions concerned. Much originality, good and careful workmanship, as well as adaptability to the needs of various departments of commerce, were all displayed in these exhibits, and prove that, under capable guidance, the standard of industrial art work can be effectively raised in any district which is wise enough to found and adequately support schools of art of the right kind. This subject has not been neglected by India, and if it had been more widely attended to, as was suggested at the Decennial Art Conferences of Calcutta (in 1880) and Lahore (in 1894) respectively, it would have achieved even greater results than have already been obtained, especially if more local show-rooms had been established, as was recommended. In our opinion, however, still greater results would follow if small exhibitions, similar to the one recently held at Whitechapel, were organized, under Government guidance, by the different trades, and sent from city to city in India, as it is said will be done with the Whitechapel Exhibition, the collection at each place being supplemented by full representations of local work. Most of these ideas were suggested in the Report of the Lahore Art Conference.

The cases in the Exhibition were chiefly filled with printed books and the illustrations in them. Side by side with many beautiful examples of the Chiswick, Riccardi, Vale and Eragny (private), and other modern

presses were some finely printed ancient books, for the most part of the fifteenth century, which were shewn, through the kindness of private friends, for comparative purposes.

Amongst the latter were a religious work, printed at Lyons in 1499, and a copy of Aretinus de Bello Italico, printed at Venice in 1471. Both were beautiful, but the paper and printing of the former were not only of the best, but in such remarkable preservation, as well as so pure in colour and texture, as to make one wonder, when contrasting it with the work of the modern presses, whether at the end of a century or two the latter will be in as good condition as the former.

It is especially in regard to the durability of modern paper, the permanency of colour of modern ink and of pigments that doubts arise. The ink and the colours of the miniatures of books of the Indian Emperor Akbar's time (1556 to 1605) are as bright and pure as when they were first used, whereas we know as much cannot be said of some modern work, even of fifty years' standing. These old books are sometimes worm-eaten, but show no traces of chemical change or decay, as is the case in not a few valuable modern instances. These remarks are worthy of consideration. The form of the letters of the alphabet in many of these old books fulfils the conditions laid down in the *Forewords* of the catalogue as well as is done in most of the beautiful books shewn by the modern presses, which, however, rarely excel in this important matter.

The case of old prints, old trade cards and labels, old billheads and portraits, and the artistic charm of the old maps shewn on the walls, all prove the truth of the observation that where results depend upon individual skill and taste, there is little change from age to age; indeed, that the leisure of past times was perhaps more likely to lead to good art work than the haste of to-day.

On the other hand, the specimens of photo-mechanical and lithographic reproductions, and many of the examples of commercial printing, prove that if the workmen are skilled and well trained, they have to aid them wonderful discoveries which ought to lead to marvellous results, such as the Exhibition shows have been done in reproducing, particularly in colour, the beautiful work of past days. Amongst these were a Burlington proof of a Rembrandt portrait by himself, some paintings by Watts, and also some marvellous reproductions by Messrs. W. Griggs & Sons, Ltd., of rare Russian Ikons, and of some Holbein portraits.

There can be no doubt, we think, that the Whitechapel Exhibition strongly confirms the conclusions formed after the Board of Trade Exhibition of the Spring of 1915, that British enterprise and skill are quite as great as those of any foreign country, and that we have no fears for the future if the public will support their own manufacturers and artizans in an adequate manner. We are convinced that India and its artists have as great a field before them as other parts and citizens of the Empire.

In conclusion, a word of appreciation should be added in regard to the patriotism and valuable services of the Trustees of the Art Gallery. Not only does it organise exhibitions such as the one under review, but it defrays the greater part of the cost and charges nothing for admission. We should include such bodies as the Association in this tribute. We hope leading Indian princes, nobles and citizens will follow this fine example.

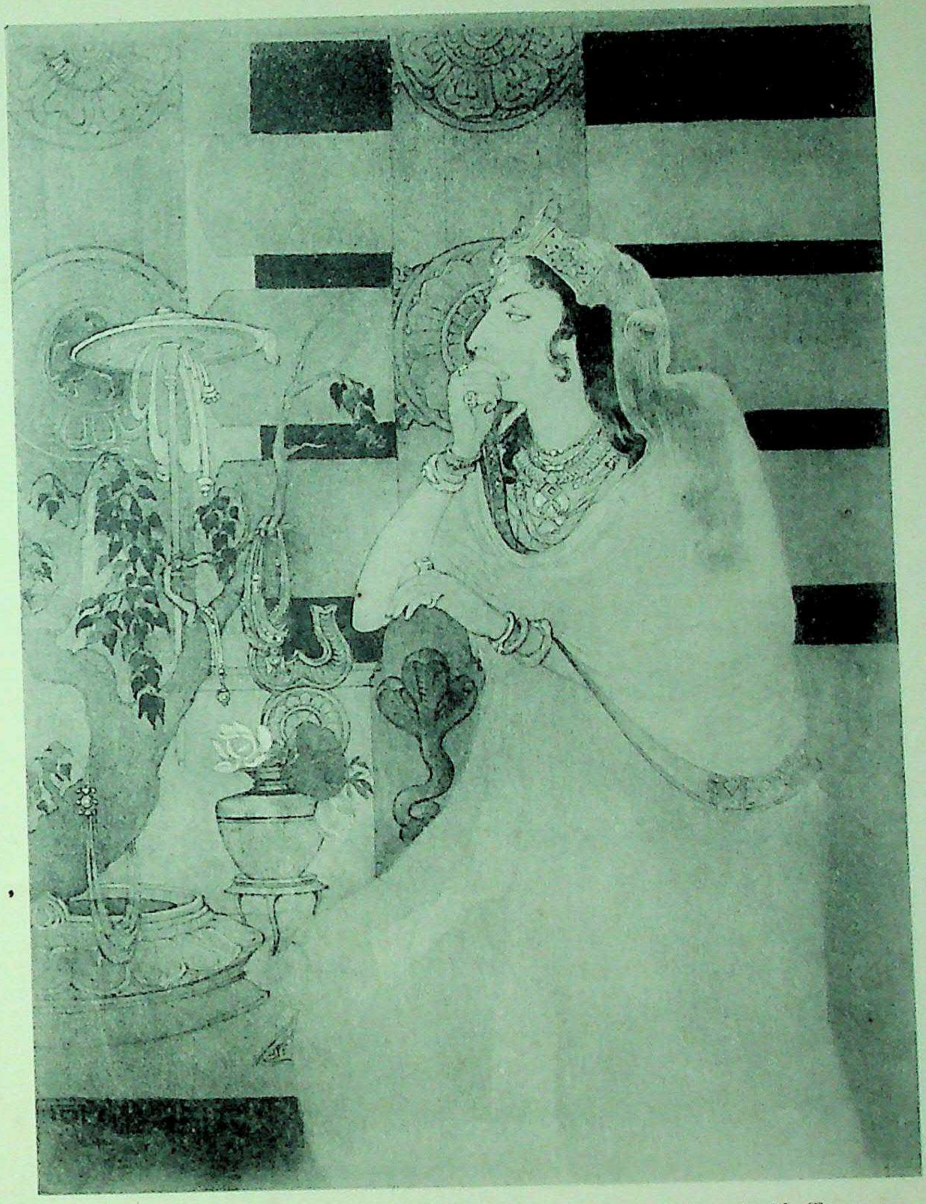
T. HOLBEIN HENDLEY,
President, Decennial Art Conferences, Lahore.

BOOKS RECEIVED.

South Indian Bronzes. By O. C. Gangoly. A historical survey of South Indian sculpture with iconographical notes based on original sources. A demy 4to volume with 95 full page plates and 45 text-illustrations. Published by the Indian Society of Oriental Art. Rs.15 or 21s. net.

The Magic of Jewels and Charms. By George Frederick Kunz, A.M., Ph.D., D.Sc. With numerous plates in colour, double tone and line. Decorated cloth, gilt top, in a box, £1 : 1 : 0 net. This is uniform in style and size with "The Curious Lore of Precious Stones," and like that very popular work gives much unique and interesting information especially related to the magical power which precious stones have been supposed to exert over individuals and events during past ages. J. B. Lippincott Co., Philadelphia and London.

Omar Khayyam, illustrated by Mera K. Sett. Edition limited to 250 copies, privately issued. Galloway & Porter, Cambridge. 21s. net.



THE JEALOUSY OF QUEEN TISSARAKSHITA. *A. N. Tagore.*

Asoka, King of Magadha (B.C. 260 to 220), was extremely fond of the Bodhi-tree (*Ficus religiosa*, pipal or poplar-leaved fig-tree). His Queen Tissarakshita became jealous of the tree and in a fit of anger destroyed it.

(Reproduced by special permission from the picture in the possession of Her Majesty The Queen.)

DEVADASI (A TEMPLE DANCING-GIRL). *A. N. Tagore.*

"Oh Jaga-Vandhu, why is it that Thou hast made us so lovely to-day, since to-morrow Thou wilt throw us into the dust like a fallen flower?"

"KAJRI," THE DANCE OF THE RAINY SEASON. *A. N. Tagore.*

THE PORTRAIT. *A. N. Tagore.*

Radha gazing upon a portrait of the youthful Krishna.

PARVATI: MOTHER OF GANESA. *A. N. Tagore.*

Ganesa, the son of Siva and Parvati, is the Hindu god of wisdom, of good fortune, and lord of the inferior deities (*ganas*).

A Girl performing her Toilet. *A. N. Tagore.*

The Young Bride. *Nanda Lal Bose.*

LOVE AND DEATH. *N. L. Bose.*

AGNI, GOD OF FIRE. *Nanda Lal Bose.*

Agni (*ignis*) the Vedic god of fire, is one of the oldest gods of India. He is here represented as two-headed and riding on his vehicle, a ram, in his character of *Chhaga-ratha* (ram-rider).

Nanda Lal Bose.

THE VOW OF BHISMA.

This incident occurs in the Mahabharata epic. Shantanu, King of Bharata, when very old, was desirous of marrying Satyaki, the beautiful daughter of a Fisher King. Her father, however, objected, for Bhisma, the terrible son of Shantanu by the river goddess Ganga, was heir to the throne, and he (*i.e.*, her father) would permit the marriage upon the one condition that the son of Satyaki should succeed to the throne. The exaction was impossible and the aged King, sad at heart, endeavoured to forget the beautiful maiden. Bhisma noticed his grief, and when he understood the cause, he at once rode to the Fisher King's home. The Fisher King persisted in his demand. Bhisma, therefore, to bring joy and happiness to his father, promised to renounce the throne of Bharata in favour of Satyaki's son, and further he vowed not to marry. Thereupon he took the maiden back to his father's palace. The painting shows Bhisma informing the King of his renunciation, whilst at the same time he presents the beautiful Satyaki to her future husband.

SAKUNTALA. *M. C. Dey.*

Sakuntala is the heroine of a story in the Mahabharata epic. This theme was used by the great Hindu poet and dramatist Kalidasa in his play entitled "The Lost Ring." Sakuntala was the daughter of the royal sage Vishwamitra and the fairy Menaka. She was brought up by Saint Kauva at his hermitage on the southern slopes of the Himalayas. One day she was seen by Dushyanta, King of Hastinapur ("elephant city"), and their love at once sprang to life. As a pledge of his affection the King gave her a ring. But the King did not return to make her his bride, and at length, filled with foreboding, she set out to seek him at his court. Bathing on the way, she lost her ring in the water. When she sought him at Hastinapur, the King failed to recognise her, so changed with sorrow had she become, and dismissed her with slighting phrases. Long after a fisherman found the ring in a fish's stomach, took it to the King, who then remembered it as the one he had given to Sakuntala. Whereupon he had her brought to him, and consummated the long-postponed wedding.

RAMA'S DEPARTURE. *Sailendra Nath Dey.*

An incident drawn from the Ramayana epic.

KALI, GODDESS OF DESTRUCTION. *O. C. Ganguly.*

The Tantric black or fierce manifestation of the *sakti* of the god Siva, Parvati. She gives her name to Calcutta (Kali Ghat).